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Title

Winter, Heartache and Transfiguration

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Pavle Cajic

Winter, Heartache
and Transfiguration

Instrumentation

Flute

Oboe (doubling Cor Anglais)

Clarinet in B flat (doubling Bass Clarinet in B flat)

Bassoon (doubling Contrabassoon)

Horn in F

Trumpet in B flat

Percussion: Triangle, Bass Drum, Tam-tam

Crash Cymbals, Timpani (B flat), Snare Drum

(3 players)

Harp

Strings: minimum 6,6,4,4,2

Solo Violin

Winter, Heartache and Transfiguration

Pavle Cajic
2015; revised 2017

Adagio ♩ = 68

Flute
Oboe
Clarinet in B \flat
Bassoon
Horn in F
Trumpet in B \flat
Tam-tam
Snare Drum
Triangle
Timpani
Bass Drum
Cymbals
Harp

The woodwind and percussion section consists of Flute, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Trumpet in B \flat , Tam-tam, Snare Drum, Triangle, Timpani, Bass Drum, Cymbals, and Harp. The Triangle part includes the instruction *easily* and dynamic markings *p* and *pp*.

Adagio ♩ = 68
(conductor beats dotted quavers)

Violin Solo
Violin I
Violin II
Viola
Violoncello
Double Bass

The string section includes Violin Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts include the instruction *con sord.* and dynamic markings *sempre pp*. The Violoncello and Double Bass parts include the instruction *div.* and dynamic marking *ppp*.

5 *sempre sul G*
dark, molto espress.

Vln. S. *mf* *dim.*

Vln. I *8va*

Vln. II *div.* *pizz.* *mf* *p*

Vla. *div.* *pizz.* *mf* *p*

Vc.

Db.



8 *mf* *più forte*

Vln. S.

Vln. I *(8)*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp* *mp*

Vc.

Db.

molto espress. con rubato

12

Vln. S. *f* (8) *sf* *mf* *ten.*

Vln. I 8 4 4 2 5

Vln. II *mf* *con sord.* arco 10 10 *ppp*

Vla. *mf* arco 10 10 *ppp*

Vc. div. a3 arco *pp* *p*
pizz arco *pp* *p*

Db. *pp* *p*

poco rit. a tempo

15

Vln. S. *p* *ppp* *f*

Vln. I (8) *non vibrato* *f* *non vibrato* *f*

Vln. II *poco espress.* *mp* *mf* *pp* *poco accel.* *a tempo* *sempre pp*

Vla. (div.) *pp* *mf* *pizz.* *mp* arco *sf* *p*

Vc. a2 *pp* *mp* *pp* *sfpp*

Db. *pp* *mp* *pp* *sfpp*

Vln. S. *sf* *fff* *f*

Vln. I *pizz.* *mp* *arco* *pp*

Vln. II

Vla. *pizz.* *f* *mp* *arco* *pp*

Vc. *pizz.* *p* *arco*

Db. *pizz.* *p* *arco*



poco rall. . . a tempo

Vln. S. *mf* *p* *sf* *p* *sf* *mf*

Vln. I *pp* *sf* *sf*

Vln. II *pp* *sf* *pp* *sf* *pp*

Vla. *mp* *pp* *sf* *pp* *sf*

Vc. *arco* *pizz.* *pp* *sf* *pp* *sf* *pp* *tutti arco*

Db. *arco* *mp* *pp* *sf* *pp* *sf* *pp* *arco* *pizz.* *pp*

32

Vln. S. *f* *ff*

Vln. I (8) *mf*

Vln. II arco *p* pizz. *sf* arco *mp* pizz. *sf sf sf*

Vla. arco *p* pizz. *sf* arco *mp* pizz. *sf sf sf*

Vc. *sfmp*

Db. *sfmp*

35

Vln. S. *ff* *port.* *mf* *port.* *poco a poco meno mosso* *pp* *dolciss. e intimo*

Vln. I (8) *ff* *ff* *mp* remove mutes (stagger)

Vln. II (8) *sf* arco *p* pizz. *sf* arco *pp* *p* *pp* half section 10

Vla. arco *sf* *p* pizz. *sf* arco *pp* *p* *pp* half section 10

Vc. *dim*

Db. *dim*

Con più moto

38

Vln. S. *più pp* *ppp ma cantabile* *f*

Vln. I *p* *pp* *mf* *mp* *mf*

Vln. II *p* *pp* *mf* *mp* *mf*

Vla. *ppp* *pp* *mp* *mf* *mp*

Vc. *pp* *pp* *mp* *mf* *mf*

Db. *pp* *pp* *mp* *p* *mf*

senza sord.

tutti

42

Vln. S. *f*

Vln. I *f* *mf* *f* *mf* *f* *mp* *mf*

Vln. II *f* *mf* *f* *mf* *f* *mp* *mf*

Vla. *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *sempre f* *f* *sf* *sf*

Db. *mf* *mp* *mp* *mf* *mp*

poco a poco accelerando

46

Vln. S. *8va* *dolce* *mf*

Vln. I *f* *ff* *mf* *f* *mf* *mp*

Vln. II *f* *ff* *mf* *f* *mf* *mp*

Vla. *f* *mf* *f* *mp* *p*

Vc. *sf* *p* *pizz.*

Db. *p* *p*

50

Vln. S. *8va* *mf* *f* *f*

Vln. I *sub. f energico* *f* *f* *f*

Vln. II *sub. f energico* *f* *f* *f*

Vla. *div.* *sf* *sf* *sf* *p* *sf* *sf* *sf* *p*

Vc. *sub. f* *p* *f* *p*

Vc. *sub. f arco* *sempre f*

Db. *sub. f* *f* *f* *p*

Db. *sub. f* *p*

54

Vln. S. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *sf* *sf* *sf p* *sf sf* *sf p*

Vc. *f* *p* *f* *p*

Db. *f* *p* *ff* *p*

f *p* *ff* *p*

58

rit. *poco a poco rallentando*

Vln. I *ff* *fff* *f*

Vln. II *ff* *fff* *f* *mf*

Vla. *sf* *sf* *fff* *f* *mf*

Vc. *f* *fff* *f* *mf* *sempre dim.*

Db. *ff* *fff* *mf* *sempre dim.*

ff *fff* *mf* *sempre dim.*

ff *fff* *mf* *sempre dim.*

ff *fff* *mf* *sempre dim.*

Vln. I

Vln. II

Vla.

Vc.

Db.

This page contains the musical score for measures 62 through 66. The score is arranged in a system with five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4.

Violin I (Vln. I): Measure 62 starts with a half note G4 (mp) and a half note A4 (mf). Measures 63-65 are rests. Measure 66 has a half note G4 (mf) and a half note F4 (pp).

Violin II (Vln. II): Measures 62-63 have a half note G4 (mp) and a half note A4 (mf). Measure 64 has a half note G4 (mp) and a half note F4 (pp). Measure 65 has a half note G4 (mp) and a half note F4 (pp). Measure 66 has a half note G4 (p) and a half note F4 (p).

Viola (Vla.): Measures 62-63 have a half note G4 (mp) and a half note A4 (p). Measure 64 has a half note G4 (mp) and a half note F4 (mf). Measure 65 has a half note G4 (mf) and a half note F4 (mf). Measure 66 has a half note G4 (p) and a half note F4 (p).

Violoncello (Vc.): Measures 62-63 have a half note G4 (mp) and a half note A4 (p). Measure 64 has a half note G4 (p) and a half note F4 (mf). Measure 65 has a half note G4 (mf) and a half note F4 (pp). Measure 66 has a half note G4 (p) and a half note F4 (p).

Double Bass (Db.): Measures 62-63 have a half note G4 (mp) and a half note A4 (p). Measure 64 has a half note G4 (p) and a half note F4 (mf). Measure 65 has a half note G4 (mf) and a half note F4 (pp). Measure 66 has a half note G4 (p) and a half note F4 (p).

Performance Markings:

- Vln. I:** *mp*, *mf*, *mf*, *pp*
- Vln. II:** *mp*, *ppp*, *p*
- Vla.:** *mp*, *p*, *mp*, *mf*, *p*
- Vc.:** *mp*, *p*, *p*, *pp*, *p*
- Db.:** *mp*, *p*, *mf*, *pp*, *p*

Other Markings:

- Vln. II:** *non tremolo* (measures 63-65), *p* (measure 64)
- Vc.:** *non trem.* (measures 63-65), *p* (measure 64)
- Db.:** *non trem.* (measures 63-65), *p* (measure 64)

molto rall.

Molto adagio, with great inner emotion ♩=34

blend with the orchestra

come out

Musical score for measures 67-73. The score is for a string orchestra and includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4. The performance style is 'molto rallentando'. Dynamics range from *ppp* to *mp*. The section concludes with a 'come out' instruction and a *mp* dynamic.

rall.

Musical score for measures 74-79. The score continues for the same instruments as the previous system. The tempo remains 'molto rallentando'. Dynamics are primarily *p* and *ppp*. The section ends with a *pp* dynamic. Performance techniques such as *div.* (divisi), *pizz.* (pizzicato), and *arco* (arco) are indicated.

81 **Allegro energico** ♩=112-126

feroce

ff

poco rall

a tempo

ppp *p* *sfp*

subito

poco rall

a tempo

Timp.

B. D.

Allegro energico ♩=112-126

morendo

pp

morendo

morendo

pp

morendo

f

poco rall

a tempo

f

poco rall

a tempo

mp

mp

Vln. S.

Vla.

Vc.

Db.

87

poco rall

a tempo

tr

ff

sfp

molto

poco rall

a tempo

poco rall

a tempo

f

mp

f

poco rall

a tempo

mp

mp

Timp.

B. D.

Vc.

Db.

Bass Clarinet **Fugue: Molto vigoroso**
(ma l'istesso tempo)

94

B. Cl. *ff* molto energico *ten. ten.* *ten.*

Cbsn. *ff* molto energico *ten. ten.* *ten.*

Timp. *ff*

B. D. *sfpp*

Cym. *ff*

Vc. *ff* molto energico *ten. ten.* *ten.*

Db. *ff* molto energico *ten. ten.* *ten.*

Fugue: Molto vigoroso
(ma l'istesso tempo)



Slightly more measured

99

B. Cl. *non legato* *tr* *To Cl.*

Cbsn. *non legato* *tr* *To Bsn.*

Vla. *mf* *mp* **Slightly more measured**

Vc. *non legato* *tr* *mp*

Db. *non legato* *tr*



103

Vla. *non legato*

Vc. *non legato*

Fl. *pp* *espress.*

Ob. *pp* *espress.*

B. Cl. *pp* *espress.*

Vln. I *div. a3* *tr* *sf* *mp*

Vln. II *mp* *espress.*

Vla. *mf* *p* *div.*

Vc. *mf* *p* *tr*

Db. *mf* *p* *tr*

Detailed description of the musical score: The score is for measures 106-109. It features seven staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Db.). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 6/4. Measure 106 shows rests for Flute, Oboe, and Bass Clarinet. In measure 107, the Flute, Oboe, and Bass Clarinet enter with a *pp* *espress.* dynamic. The Violin I part has a *div. a3* marking and a *tr* (trill) with *sf* and *mp* dynamics. The Violin II part enters with *mp* *espress.*. The Viola and Violoncello parts have *mf* dynamics and triplets. The Double Bass part has *mf* dynamics and triplets. In measure 108, the Flute, Oboe, and Bass Clarinet continue with *pp* *espress.*. The Violin I part has a *tr* with *sf* and *mp* dynamics. The Violin II part continues with *mp* *espress.*. The Viola and Violoncello parts have *p* dynamics. The Double Bass part has *p* dynamics and *tr* markings. In measure 109, the Flute, Oboe, and Bass Clarinet continue with *pp* *espress.*. The Violin I part has a *tr* with *sf* and *mp* dynamics. The Violin II part continues with *mp* *espress.*. The Viola part has a *div.* (divisi) marking. The Violoncello and Double Bass parts have *p* dynamics and *tr* markings.

Wild

110

Fl. *ff*

Ob. *ff*

Cl. *f*

Cbsn. Bassoon *f*

Hn. *ff*

Tpt. *ff*

Timp. *ff*

B. D. *ff*

Wild

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Db. *f*

114

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

ff

ff

ff

mf

mf

mf

mp

mp

117

Fl. *ff* *f*

Ob. *ff*

Cl. *f cresc.* *ff* *sf* *f*

Bsn. *ff* *f*

Hn. *f*

Tpt. *f*

Vln. S. *f* Solo

Vln. I *f cresc.* *ff* *f* *ff* *f*

Vln. II *f cresc.* *ff* *f*

Vla. *f cresc.* *ff* *f*

Vc. *f cresc.* *ff* *f*

Db. *f cresc.* *ff* *f*

Ob. *mp*

Cl. *mp*

Bsn. *sff*

Hn. *sff*

Timp. *sf*

Vln. S.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db.

Detailed description: This page of a musical score covers measures 121, 122, and 123. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The instruments and their parts are: Oboe (Ob.) and Clarinet (Cl.) both play a melodic line starting in measure 122 with a mezzo-piano (*mp*) dynamic. Bassoon (Bsn.) and Horn (Hn.) play a single note in measure 121 with a fortissimo (*sff*) dynamic. Timpani (Timp.) plays a single note in measure 121 with a fortissimo (*sf*) dynamic. Violin Soloist (Vln. S.) plays a continuous eighth-note pattern throughout. Violin I (Vln. I) and Violin II (Vln. II) are silent. Viola (Vla.) and Violoncello (Vc.) play a continuous eighth-note pattern starting in measure 121 with a piano (*p*) dynamic. Double Bass (Db.) is silent.

124

Fl. *mp* *mf cresc.* *f*

Ob. *mf cresc.* *f*

Cl. *mf cresc.* *f*

Bsn. *mf cresc.* *f*

Hn. *mf cresc.* *f*

Tpt. *mf cresc.* *f*

B. D. (dampened) *f*

Vln. S. *ff*

Vln. I *pizz.* *f cresc.* *ff*

Vln. II *pizz.* *f cresc.* *arco* *ff* *mp*

Vla. *cresc.* *f*

Vc. *cresc.* *f* *mf*

Db. *mf*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Vln. S. *brutalement* *cresc.*

Vln. I *f* *div.* *arco* *mp*

Vln. II *V*

Vla. *mf* *mp*

Vc. *V*

Db. *V*

Detailed description: This page of a musical score covers measures 127, 128, and 129. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 2/4. The score is arranged for a full orchestra. The Flute (Fl.) part begins in measure 129 with a melodic line marked *mp*. The Oboe (Ob.) part also begins in measure 129 with a similar melodic line marked *mp*. The Clarinet (Cl.) part has a melodic line starting in measure 127, marked *mp*. The Horn (Hn.) part has a melodic line starting in measure 129, marked *mp*. The Violin I (Vln. I) part starts in measure 127 with a *f* dynamic, playing a rhythmic pattern, and then has a *div.* (divisi) instruction in measure 128. The Violin II (Vln. II) part starts in measure 127 with a *V* (violino) instruction. The Viola (Vla.) part starts in measure 127 with a *mf* dynamic. The Violoncello (Vc.) and Double Bass (Db.) parts start in measure 127 with a *V* instruction. The Violin Soloist (Vln. S.) part starts in measure 127 with a *brutalement* instruction and a *cresc.* (crescendo) instruction in measure 129.

130

Fl. *f* *ff* *ff*

Ob. *mf cresc.* *f* *ff*

Cl. *mf cresc.* *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff* *ff*

B. D. *f*

Vln. S. *fff* *ff*

Vln. I *mf cresc.* *f* *ff*

Vln. II *mf cresc.* *f* *ff*

Vla. *mf cresc.* *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

133

Fl. *ff* *mf* *ff*
 Ob. *mf* *ff*
 Cl. *mp* *mf* *ff* *mp espress.*
 Bsn. *mf* *ff*
 Hn. *mp* *f*
 Tpt. *mp* *f*
 B. D. $\frac{4}{4}$
 Vln. S. *ff* *ff*
 Vln. I *mp cresc.* *mf* *ff* *mp espress.* *tutti*
 Vln. II *mp cresc.* *mf* *ff* *p espress.* *div.*
 Vla. *mp* *mf* *ff* *p espress.* *div.*
 Vc. *mp* *f* *p* *tr*
 Db. *mp* *f* *p* *tr*

137

Fl. *mf*

Ob. *mf*

Cl.

Vln. S. *sehr energisch*
f

Vln. I

Vln. II unis.

Vla. *f*

Vc.

Db.

141

Fl. *f*

Ob. *f*

Cl. *f* *tr* *mf*

Bsn. *f* *tr*

Hn. *f*

Vln. S. *cresc.* *tr* *div.*

Vla. *f* *tr*

Vc. *f* *tr*

Db. *f* *tr*

144

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* To B. Cl.

Bsn. *mf* *ff*

Hn. *mf* *f*

Tpt. *ff* *ff*

Tri. *f*

Timp. *f*

Vln. S. *ff* *fff*

Vln. I *f martellato* *f martellato*

Vln. II *mf cresc.* *f* *f martellato*

Vla. *f* *ff* *f martellato*

Vc. *mf* *f martellato*

Db. *mf* *f martellato*

147

Fl.

Ob.

Cl. Bass Clarinet in B_b
ff

Bsn.

Hn.

Tpt. *ff*

Vln. S. *ff disperato* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Db. *cresc.* *ff*

Fl. *mf* *sempre*

Ob.

B. Cl. *mf* To Cl.

Bsn. *mf* *cresc.*

Hn. *f*

Tpt. *f*

Tri. *mf* Tri.

Vln. S. *mf*

Vln. I (div.) *f* unis. *mf > p*

Vln. II *f*

Vla. *f*

Vc. *f* *pp* *mp* *cresc.*

Db. *f*

Detailed description of the musical score: The score is for a symphony orchestra. It consists of 15 staves. The top staff is for Flute (Fl.), starting with a dynamic of *mf* and the instruction *sempre*. The second staff is for Oboe (Ob.), which is silent. The third staff is for Bass Clarinet (B. Cl.), starting with a dynamic of *mf* and the instruction *To Cl.*. The fourth staff is for Bassoon (Bsn.), starting with a dynamic of *mf* and ending with *cresc.*. The fifth staff is for Horn (Hn.), starting with a dynamic of *f*. The sixth staff is for Trumpet (Tpt.), starting with a dynamic of *f*. The seventh staff is for Triangle (Tri.), starting with a dynamic of *mf* and the instruction *Tri.*. The eighth staff is for Violin I (Vln. I), starting with a dynamic of *f*, then *mf > p*, and the instruction *unis.*. The ninth staff is for Violin II (Vln. II), starting with a dynamic of *f*. The tenth staff is for Viola (Vla.), starting with a dynamic of *f*. The eleventh staff is for Violoncello (Vc.), starting with a dynamic of *f*, then *pp*, and ending with *mp* and *cresc.*. The twelfth staff is for Double Bass (Db.), starting with a dynamic of *f*.

Fl. *f* *ff*

Ob. *mf* *ff* *sf*

B. Cl.

Bsn. *ff* *f*

Hn. *mf* *f* *sf*

Tpt. *f* *f*

B. D. *f*

Vln. S. *f* *ff* *ff* *brutalement*

Vln. I *sf*

Vln. II *mf* *f* *sf*

Vla. *mf* *f* *sf* *div.*

Vc. *f* *sf*

Db. *f* *div.*

Fl. *ff* *ff sf*

Ob. *ff* *ff sf*

Cl. Clarinet in B \flat *ff* *ff sf*

Bsn. *f* *ff sf*

Hn. *f* *ff*

Tpt. *f* *ff sf*

Timp. *f*

B. D. *f*

Vln. S. *fff* *ff* *fff*

Vln. I *ff* *martellato* *ff*

Vln. II *ff* *martellato* *ff*

Vla. *ff* *martellato* *ff*

Vc. *mf cresc.* *ff martellato*

Db. *mf cresc.* *ff martellato*

8^{va}

161

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Vln. S.
 Vln. I.
 Vln. II.
 Vla.
 Vc.
 Db.

ff disperato
f
ff
f
ff
f
ff
f
ff

ff
ff

164

Fl. *ff*

Ob. *ff* *mf cresc.*

Cl. *ff* *mf cresc.*

Bsn.

Hn. *ff* *ff*

Tpt. *ff*

B. D. *f*

Vln. S. *ff* *ff* *ff* *f*

Vln. I (div.) *ff* *ff* *mp cresc.*

Vln. II (div.) (unis.) *ff* *ff* *mp*

Vla. (unis.) *ff* *mp* *cresc.*

Vc. *ff* *ff* *mp* *cresc.*

Db. *ff* *ff* *mp* *cresc.*

Fl. *f* — *ff* *ff*

Ob. *f* — *ff* *ff*

Cl. *f* — *ff* *ff*

Bsn. *f* — *ff* *ff*

Hn. *ff* *f*

Tpt. *ff* *f*

Vln. S. *ff* *f*

Vln. I *mf* — *ff*

Vln. II *mf* — *ff* *ff*

Vla. *mf* — *ff* *ff*

Vc. *mf* — *ff* *mf* — *f*

Db. *mf* — *ff* *f*

molto espress.

170

Fl. *ff* *molto espress.* *sf sf*

Ob. *ff* *molto espress.* *sf sf*

Cl. *ff* *sf sf*

Bsn. *f* *sf sf*

Hn. *mf* *molto espress.* *f sf sf*

Tpt. *f* *sf sf*

Tri. *f*

B. D. *f*

Vln. S. *ff* *molto espress.* Solo 8^{va}

Vln. I *ff* *molto espress.* *cresc.* *sf sf*

Vln. II *ff* *molto espress.* *cresc.* *sf sf*

Vla. *ff* *molto espress.* *cresc.* *sf sf*

Vc. *f* *sf sf*

Db. *f* *sf sf*

Fl. *pp legato*

Ob. *pp legato*

Cl. *pp legato*

Bsn. *pp legato*

Hn. *pp legato*

Tri.

dolciss. e molto espress.

Vln. S. *f*

Vln. I *1st desk*
8va
ff *pp*
mp sempre dim.

Vln. II *the rest*
f vigoroso
mp sempre dim.

Vla. *harm.*
ff non dim.

Vc. *f vigoroso*
mp sempre dim.

Db. *f vigoroso*
mp sempre dim.

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. S.

Vln. I

Vln. II

Vc.

Db.

This musical score page contains measures 178 through 181. The instruments are arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) plays sustained notes with various phrasing marks. The string section (Violin I, Violin II, Viola, Double Bass) features a rhythmic accompaniment with dynamic markings such as *ff* and *pp*. The Double Bass part includes articulation marks like *V* and *V*.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tri.

B. D.

Cym.

Subito Tempo I ♩. = 68

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tri. 

B. D. 

Vln. I 

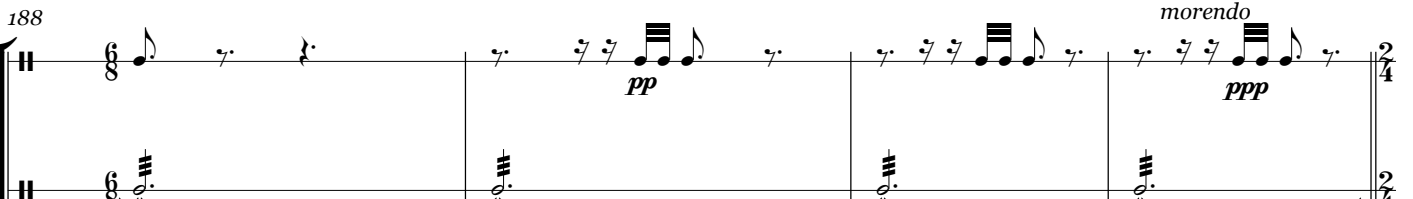
Vln. II 

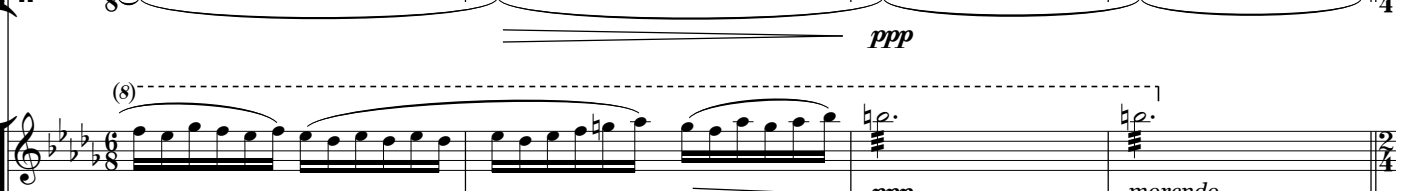
Vla. 

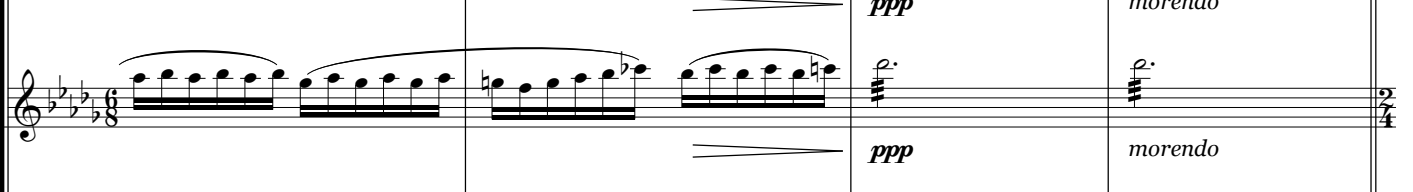
Vc. 

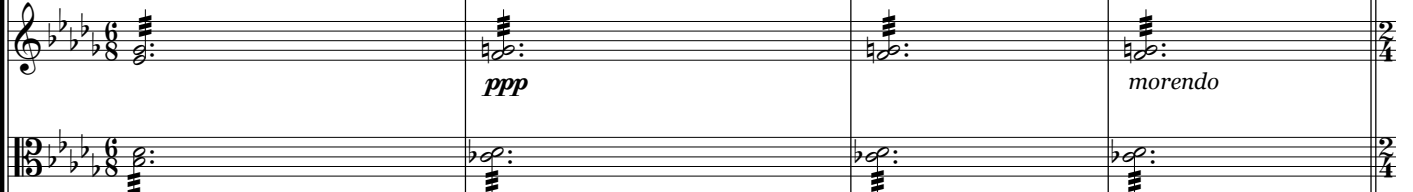
Db. 

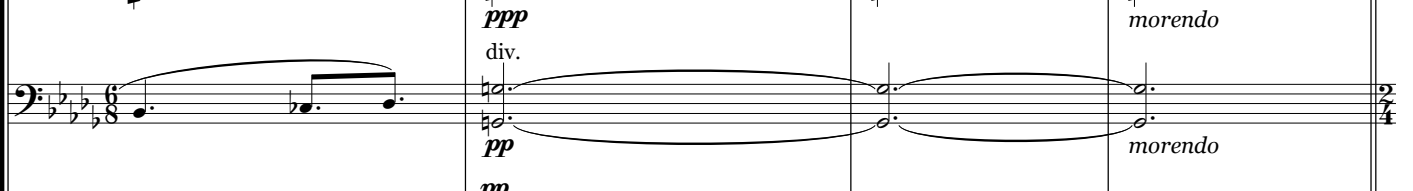



Tri. 

B. D. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db.

Allegro energico

Snare dr.
feroce

192

S. D. *ff*

B. D. *fpp sf* (non trem.)

Allegro energico

Solo, feroce

molto ten.

molto ten.

with pain

Vln. S. *ff*

Vla. *sempre ff*



197

feroce

Poco meno mosso e pesante

S. D. *ff*

B. D. *fpp sf*

Cym. *sf sf ff*

Poco meno mosso e pesante

Vln. S. *sf stretto sf sf stretto*

Vla. *pesante f*

Vc. *f*



202

molto ten. molto ten.

molto ten.

molto ten.

molto ten.

Vla. *molto espress. accel.*

Vc. *mf f sff*

Tempo Primo (Allegro energico)

Ω

⊖

Fl. *pp legato*

Ob. *pp legato*

Cl. *pp legato*

Bsn. *pp legato*

Hn. *pp legato*

S. D. *tr* *feroce*
sffp *molto* *ff*

B. D. *sffp* *sffp* *sff*

Cym. *sff* *sff*

Tempo Primo (Allegro energico)

Solo

Vln. S. *ff molto espress.*

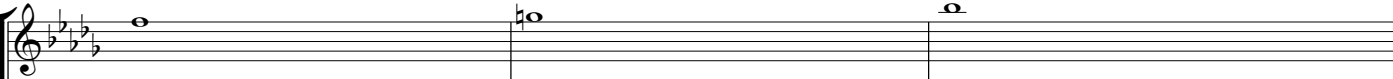
Vln. I *f vigoroso* *tr* *mp*

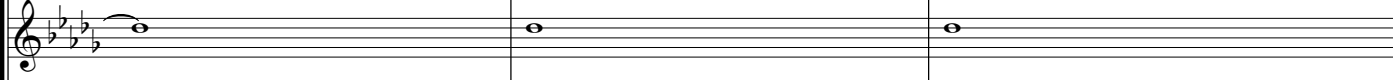
Vln. II *f vigoroso* *tr* *mp*

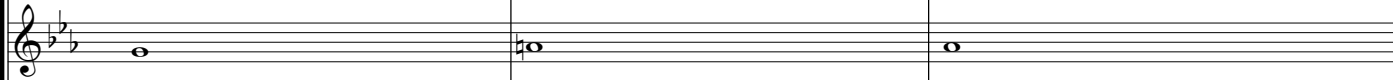
Vla. *pesante* *tr*
ff *sf* *mp* *ff*

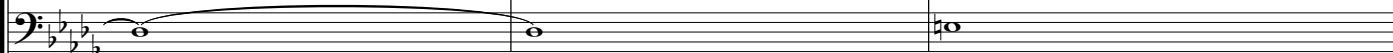
Vc. *f vigoroso* *tr* *mp sempre*

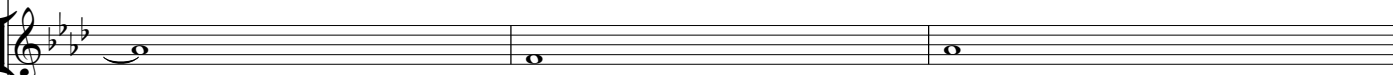
Db. *arco* *f vigoroso* *tr* *mp sempre*

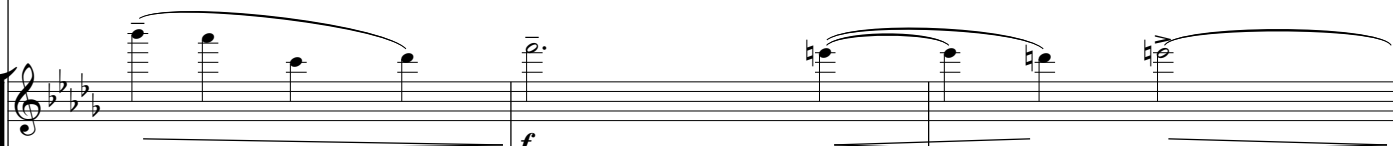
Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Vln. S. 

Vln. I 

Vln. II 

Vc. 

Db. 

Fl.

Flute staff with a whole note chord marked with a fermata.

Ob.

Oboe staff with a whole note chord marked with a fermata.

Cl.

Clarinet staff with a whole note chord marked with a fermata.

Bsn.

Bassoon staff with a whole note chord marked with a fermata.

Hn.

Horn staff with a whole note chord marked with a fermata.

T.-t.

Tuba staff with a whole note chord marked with a fermata and dynamic marking *mf*.

Vln. S.

Violin I staff with a melodic line and dynamic marking *ff*.

Vln. I

Violin II staff with a rhythmic pattern and dynamic markings *sf* and *cresc.*

Vln. II

Violin III staff with a rhythmic pattern and dynamic markings *sf* and *mp cresc.*

Vla.

Viola staff with a rhythmic pattern and dynamic marking *cresc.*

Vc.

Violoncello staff with a rhythmic pattern and dynamic markings *sf* and *cresc.*

Db.

Double Bass staff with a rhythmic pattern and dynamic markings *sf* and *cresc.*

Molto Allargando

rall.

216

Fl. *sf*

Ob. *sf* To C. A.

Cl. *sf*

Bsn. *sf*

Hn. *sf*

T.-t. *fff* (dampen)

Cym. *ff*

Molto Allargando
with longing (molto vib.)

rall.

Vln. S. *fff* *sf* *f* *mf*

Vln. I *fff* *sf* *dim.* *pp*

Vln. II *fff* *sf* *dim.* *mp*

Vla. *fff* *sf* *dim.* *mp* *dim.*

Vc. *fff* *sf* *dim.* *mp* *dim.*

Db. *fff* *sf* *sempre dim.* *mp dim.*

Fl.

Cl. Bass Clarinet in B \flat *espress.* *dim.*

Bsn.

Vln. S. *mp* *p*

Vln. I *p* *ppp* *pp* *ppp*

Vln. II *sost.* *pp* *ppp* *pp* *ppp*

Vla. *sost.* *pp* *pp* *p*

Vc. *sost.* *pp* *mp* *pp* *pizz.* *arco* *pizz.* *arco* *pp* *p* *pp* *pp*

Db. *sost.* *pp* *mp* *pp* *pp* *p* *pp*

Fl. *espress.*
mp *f* *sf* *p*

Ob. Cor Anglais *mp* *molto espress.* To Ob.
(if Cor Anglais is not available, this line can be taken over by the Bassoon)

B. Cl. *dark*
mp

Bsn. *espress.*
pp *poco cresc.*

Hn. *ppp*

Vln. S. *mp* *cresc.* *pp sub.* *mp* *mf* *p sub.*

Vln. I *cresc.* *p* *pp sub.* *mp* *pp*

Vln. II *cresc.* *p* *pp sub.* *mp* *pp*

Vla. *cresc.* *pp sub.* *p* *pp* *mp* *pp sub.*

Vc. *p* *pp* *mp* *pp* *mp* *pp*

Db. *p* *pp* *mp* *pp*

Fl.

C. A.

B. Cl. *To Cl.*

Hn. *mf* *molto cresc.* *ff* *p* *dolce* *normal (unstop)*

Vln. S. *poco cresc.* *mp* *cresc. molto* *f* *espress.* *mf*

Vln. I *cresc.* *mp* *mf* *espress.* *mp*

Vln. II *cresc.* *mp* *mf* *mp* *mf* *mp*

Vla. *mp* *cresc.* *mf* *mp* *mf* *p* *div.*

Vc. *poco cresc.* *mp* *cresc.* *mf* *mp* *mf* *p*

Db. *poco cresc.* *mp* *cresc.* *mf* *p* *pizz.*

poco cresc. *mp* *cresc.* *mf* *mp*

244

Fl. *pp cresc.*

C. A.

B. Cl. *pp cresc.* Clarinet in B \flat

Bsn.

Hn. *espress.* *pp* *p*

Tpt. *p*

Vln. S. *mp* *pp* *ten.*

Vln. I *p* *pp* *ppp cresc.* *mp*

Vln. II *p* *pp* *ppp cresc.* *mp*

Vln. II (lower) *p* *pp* *p* *cresc.*

Vla. *pp* *p* *cresc.*

Vc. *pp* *pp* *p* *pp cresc.*

Db. *pp* *pp* *p* *pp cresc.*

arco *pp* *pp* *p* *pp cresc.*

p *p* *pp* *pp* *p* *pp cresc.*

Warmly

Fl. *mf* *f* *mf* *f*

Oboe *mf* *f* *mf* *p* *f*

Cl. *mp* *mf* *mp* *mf* *pp*

Bsn. *p* *mp* *pp*

Hn. *mf* *mf* *f* *mf* *molto cresc.*

Tpt. *mf*

Hp. *sempre ff*

Warmly

Vln. S. *mf* *mp cresc.* *mf*

Vln. I *mf* *pp cresc.* *mf*

Vln. II *mf* *pp cresc.* *mf*

Vla. *mf* *mp cresc.* *mf* non div.

Vc. *mp cresc.* *mf* *mp* *cresc. molto*

Db. *mp* *mf* *mp* *p*

Fl. *p* *mf* *f* *sf* *espress.*

Ob. *p* *f* *sf* *ff* *mf*

Cl. *p* *f* *sf* *pp*

Bsn. *p* *f* *quasi legato* *sf* *sf* *pp*

Hn. *ff* *f* *mf* *ff*

Tpt. *mp* *mf*

Hp. *sf* *sf*

Vln. I *sub. p* *mf* *f* *sf* *p dolce*
non div.

Vln. II *sub. p* *mf* *f* *sf* *p dolce*

Vla. *sub. p* *mp* *pp* *mf* *molto* *ff*

Vc. *sub. p* *mf* *mp* *sf* *p*
non div.

Db. *p* *mf* *mp* *sf* *sf* *p*

ff Solo.

unis.

Fl. *mf* *cresc.* *ff* *pp*

Ob. *ff* *ff* *p*

Cl. *mf* *ff* *fff*

Bsn. *sub. mf* *f* *p* *pp*

Hn. *f* *p* *pp*

Tpt. *mp* *f* *f* *p* *pp*

Hp. *ff* *gliss.* *arpegg.* *non arpegg.* *mf*

Vln. I *poco cresc.* *sub. mf* *cresc. molto* *ff* *p dolce* *<mp>*

Vln. II *poco cresc.* *sub. mf* *cresc. molto* *ff* *p* *<mp>*

Vla. *ff* *mf* *p <mp>*

Vc. *molto cresc.* *f* *fff* *mp <mf>* *mp*

Db. *sub. f* *sub. f* *ff* *mf* *p*

intimate

Fl. *mf* *ff* *sff* *molto* *fff* *mp* *f*

Ob. *f* *ff* *sff* *molto* *fff* *mp* *f* *come out*

Cl. *f* *ff* *sff* *molto* *fff* *mp* *f*

Bsn. *mp cresc.* *sf* *sf* *mp* *f* *molto* *fff* *f*

Hn. *mp cresc.* *sf* *sf* *mp* *f* *molto* *fff* *mp* *mf*

Tpt. *p* *mp cresc.* *sf* *sf* *f* *sf* *mf* *ff* *mf*

Cym. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hp. *non arpegg.* *ff* *ff* *sff* *fff* *fff* *ff*

Vln. I *mp* *f* *ff* *sff* *molto* *fff* *f*

Vln. II *mp* *f* *ff* *sff* *molto* *fff* *f*

Vla. *mf* *f* *ff* *sf* *f molto* *fff* *mf*

Vc. *mf* *f* *ff* *sf* *f molto* *fff* *mf* *come out*

Vc. *div.* *mf* *f* *ff* *sf* *f molto* *fff* *ff espress.*

Db. *cresc.* *mf* *f* *ff* *cresc.* *fff* *mf*

Db. *cresc.* *mf* *f* *ff* *cresc.* *fff* *mf*

(8)

Fl. *mf* *mp* *pp* *p* *pp* *mp:*

Ob. *mp* *p*

Cl. *mp* *p* *mp* *p*

Bsn. *mp* *mf* *mp* *p* *p* *pp*

Hn. *mp* *mf* *mp* *p*

Tpt. *mp*

Hp. *mp* *p*

espress.

Vln. I *mp* *mp* *p* *poco* *mp:*

Vln. II *mp* *mp* *p* *poco* *pp* *p* *poco* *mp:*

Vla. *mp* *p* *pp* *pp*

Vc. *mp* *pp* *p* *pp*

Db. *mp* *p* *pp*

dim. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

espress. *mf* *mp* *p* *pp*

div.

(enh.)

287 **Molto Adagio** ♩=34

Fl. *p mp pp* *morendo*

Ob.

Cl. *pp p* *morendo*

Molto Adagio ♩=34
blend with the orchestra *come out*

Vln. S. *pp* *morendo*

Vln. I. *p mp p pp ppp* *morendo*

Vln. II. *p mp p pp ppp* *morendo* *espress.* *p*

Vla. *espr. pp pp* *morendo* *pp* *cresc.*

Vc. *pp* *morendo* *pp* *cresc.*

Db. *pp* *morendo* *pp* *cresc.*

estremamente ritardando...

295

Vln. S. *p* *ppp* *morendo*

Vln. I

Vln. II *mp* *p* *mp* *p* *pp*

Vla. *p* *pp* *molto largo*

Vc. *p* *pp* *molto largo*

Db. *p* *pp*

arco *p* pizz. *mp* arco *pp*

300 **Adagio molto tranquillo** ♩=50

Tri. $\text{H} \frac{4}{4}$ *ppp*

N.B. The grace notes preceding the trills merely indicate that the trills **begin on the upper note, with a slight tenuto.**
The arpeggiatic grace notes in the bottom staves are **always before the beat.**

Adagio molto tranquillo ♩=50

Vln. S. *radiant* *p* *dolciss.*

Vln. I *sempre p* *pp*

Vln. II *sempre p* *pp*

Vla. *mp* *pizz.* *mp*

Vla. *mp* *pizz.* *mp*

Vc. *pizz.* *p* *arco* *ppp*

Vc. *pizz.* *p* *arco* *ppp*

Db. *pp*

Db. *pp*

Tri. $\frac{2}{4}$

Vln. S. $\frac{2}{4}$

Vln. I $\frac{2}{4}$

Vln. II $\frac{2}{4}$

Vla. $\frac{2}{4}$

Vc. $\frac{2}{4}$

Db. $\frac{2}{4}$

pizz. *arco* *p* *mf* *pp* *ppp*

tr *ten.*

arco *arco3* *p* *pp*

pizz. *arco* *pizz.* *pizz. 3*

pizz. *arco* *pizz.* *arco*

p *mf* *pp* *ppp*

3 *3* *3* *3* *3* *3* *3* *3*

V *V* *V* *V*

mf *pp* *mf* *ppp*

floating, transparent

305

Fl. *pp* *legatissimo*

Cl. *pp* *legatissimo*

Hp. *mp*

Vln. S. *8va* *mp* *pizz.* *arco*

Vln. I *mp* *pizz.* *arco*

Vln. II *mp* *pizz.* *arco*

Vla. *mp* *pizz.* *arco*

Vc. *mp* *arco* *pizz.* *arco* *pizz.*

Db. *p* *pp*

309

Fl. *dim.* *ppp* *pp*

Ob. *ppp*

Cl. *ppp* *pp*

Bsn. *ppp*

Tri. *ppp* *pppp*

Hp. *dim.* *mp*

Vln. S. (8) *pizz.* *arco* *p*

Vln. I *p* *pizz.* *arco* *pp*

Vln. II *mp* *poco* *mp* *poco*

Vla. *pizz.* *p* *arco* *pp*

Vc. *arco* *pp* *pizz.* *p* *(pizz.)* *(pizz.)*

Db. *pp* *pizz.* *mf* *arco* *p*

313

Fl. *dim.*

Cl.

Tri. *ppp*

Hp. *dim.*

Vln. S. *ten.*

Vln. I

Vln. II *p* *pp* *pizz.* *pp*

Vla. *p* *pp*

Vc. *p* *arco* *pp* *pizz.* *p* *pp*

Db. *pp*

Fl. *ppp* *pp*

Ob. *ppp*

Cl. *ppp* *pp*

Bsn. *ppp*

Tri. *ppp* *l.v.*

Hp. *p*

Vln. S. *ten.*

Vln. I *pp*

Vln. II *arco* *tr* *mp* *poco* *mp* *p*

Vla. *p* *ppp* *p*

Vc. *arco* *tr* *arco* *pp* *pp* *p*

Db. *pizz.* *mp* *arco* *ppp* *pizz.* *mp*

321

Fl. *ppp* *morendo*

Ob. *ppp* *morendo*

Cl. *ppp* *morendo*

Bsn. *ppp* *morendo*

Tri. *ppp* *pppp*

Hp. *pp* *morendo*

Vln. I *pp* *poco* *pp* *morendo*

Vln. II *pp* *ten.* *ppp* *morendo*

Vla. *p* *pizz.* *pp* *p* *pp* *ppp* *arco* *morendo*

Vc. *ppp* *pp* *p* *pp* *p* *ppp* *morendo*

Db. *p* *pp* *pp* *ppp* *morendo*